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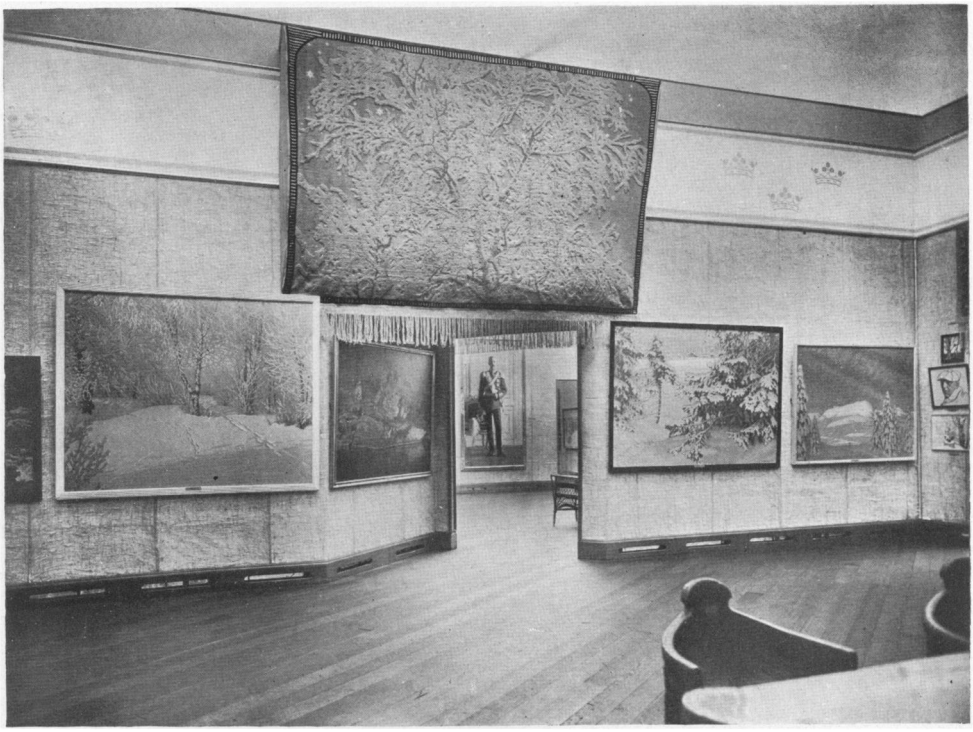
pages—namely, the breath of its thrilling and abundant life, the life of its virile Americanism. I affirm this quality. I dare to assert that it is the most American thing that has happened in art on this western continent. It closes the epoch of our dependence upon the elder world; it throws open the gates of the future, which is in the keeping of America. And those gates are golden.

THE GREEN SHAWL — CAMILLO INNOCENTI
ITALY

NOTES ON THE FOREIGN PAINTINGS

BY J. NILSEN LAURVIK
Commissioner of Fine Arts for Norway

THE following brief comments on certain of the foreign sections represented in the Department of Fine Arts of the Panama-Pacific International Exposition are nothing more than the most cursory notes, giving a most fleeting and superficial survey of the character and general content of these sections. The fact that several of these sections are in process of installation at the time these lines are written renders any critical estimate of their relative value manifestly impossible. Suffice it to say at this time that, despite the almost insurmountable obstacles created by the present war, every nation of the world, save Russia, Austria, Mexico



THE SWEDISH SECTION

and Denmark, is represented either officially or unofficially by a more or less representative fine arts exhibit.

While, as already stated, it is quite impossible as yet to give any estimate of the relative artistic value of these various sections, it may perhaps be of interest to note that France, Italy, Norway, Hungary, Sweden and China are of about equal importance as judged by the number of their exhibits, with Japan, Holland, Greece, Portugal, Finland, Spain, Argentine, Uruguay, England, Germany, the Philippines and Cuba, following in the order named. In addition to the foregoing, the Italian Futurists, the real initiators of the Futurist movement, will here make their American début, and Axel Gallen-Kallela, the foremost artist of Finland, will be seen in a retrospective collection of some seventy-odd exhibits that trace the evolution of his art from its early inclusive style to its present synthetic expression.

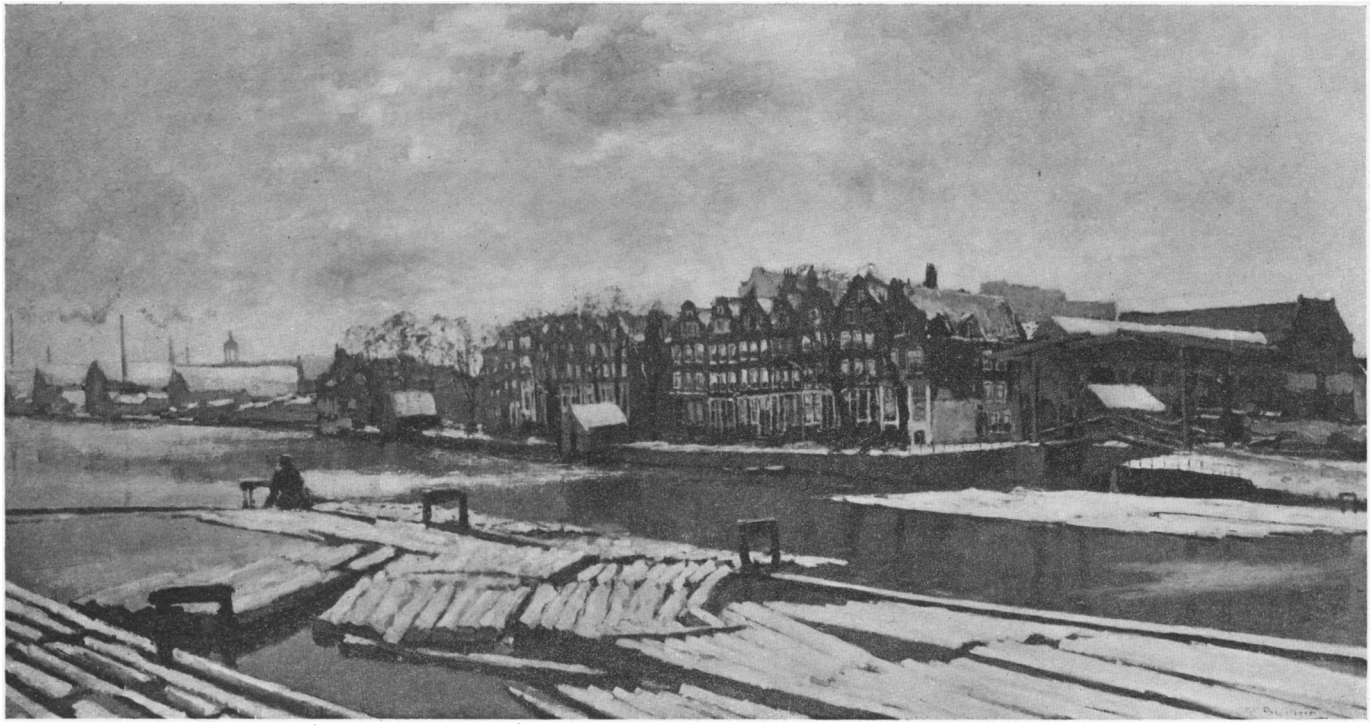
The French exhibit reflects the catholicity of taste of its distinguished Commissioner, M. Jean Guiffrey. It comprises characteristic examples of some of the best contemporary exponents of classicism, beautifully exemplified in the fine seated portrait of a lady in black and white by Caro Delvaille. In its clear, beautifully painted surface, no less than in its distinguished, scholarly draughtsmanship is epitomized the best traditions of classicism, of which the canvases shown here by Jean Beraud, Jean Paul Laurens, R. Collin, Francois Flameng, A. Mercie, Albert Besnard and Aman Jean are the direct products. Closely related to the foregoing, at least in its fundamentals if not in its outward form of expression, is the work of such men as E. R. Menard, whose pastoral shown here recalls Poussin; Desch, whose old-fashioned little girl is a fusion of old principles with new: the quaint lovers of R. Georges Devoux; the young dancer of Jean-Gabriel Domergue; the white-veiled novitiates of Lucien Simon; the beautiful, almost archaic simplicity of G. S. Maury's three youthful nudes, which, in their purity of form and sentiment recall Puvis de Chevannes; the amusing still life of J. L.

THE LADY WITH THE HYDRANGEA — HENRI CARO-DELVAILLE

FRANCE

Fongerousse; the midsummer fete of P. Albert Laurens; the Spanish road scene of Leon Canniccioni; the portrait of the dancer, Miss Hoffman, by J. E. Blanche; while the extraordinary portrait group by Vallotton furnishes the most personal example of this underlying classicism which animates so much of the art in the French Section.

The later manifestations, products of Impressionism and neo-Impressionism are fairly well represented, beginning with an excellent example of Monet and an unusually fine portrait of Degas, a prismatic view of Venice by Signac and a series of decorative friezes by Maurice Denis, the poetic impressionism of Le Sidaner's moonlit landscapes and the portraits of Laurent, the styllistic flower pieces of Andre, the luminous, pointilist figure



AMSTERDAM TIMBER PORT — G. H. BREITNER

HOLLAND

THE PILGRIMAGE — ADRIANO DE SOUSA-LOPES

PORTUGAL

studies of Henri Martin and the butterfly-like flower studies of Redon, while that most recent manifestation in French art, which expresses a search for form and design, is represented by the harbor scenes of Albert Marquet, and the large still-life pieces of Georges Dufrenay, the figure studies of Manquin, the views of Notre Dame by Andre Wilder, the colorful interior of Ottman, the decorative landscapes of Henri Georget, the charming interior of Dureune, the fine street scene of Jules Adler, and the fighting horses of Roll, the suggestively painted, colorful figure studies of Renandol, and lastly but not least, the striking family group out of doors by Pierre, which is one of the most delightful and painter-like canvases in this section, and the amazing winter scene in Holland as viewed through the purple glasses of an ultra modern Frenchman, Harricotte. In addition to the paintings there are some fine pieces of sculpture, including Bourdelleé's well known "Girl Carrying Water."

The Italian Section is largely an exposition of the accepted, academic school of art, with here and there something that hints of more modern tendencies, such as the vivid, wine colored figures of Enrico Lionne, which are like burning jewels, the suavely painted, sunlit figure of Sambo, the aureauled figure of a girl sewing out of doors by Chiesa, the Brangwyn-like figures silhouetted against sunflecked hills by Trolli, the broadly painted bathing girls by Bazzaro, the intimate revelation of the secrets of the boudoir painted *a la* Gaston La Touche by Innocenti, the strongly modeled "Birth of Venus," by Tito, the suggestively rendered portrait of a lady in red by Visconti and last and most important of all, three examples of their most amazing master, Manchini, whose three portraits are among the most notable things in the Palace of Fine Arts. Considerable sculpture of varying quality is tastefully arranged throughout the several galleries devoted to the Italian exhibit.

The Norwegian art shown in the Norwegian Section is like an invigorating breath

AMONG THE BIRCHES — CARL LARSSEN

SWEDEN

TWO GIRLS IN A GARDEN — ISTVÁN CSÓK
HUNGARY

from the North: strong, clear and somewhat disturbing. It will no doubt ruffle the composure of many staid adherents of more conservative forms of art. Even such old and established painters as Christian Krogh is here shown in a modern guise that will shock many of his old friends and admirers while undoubtedly winning for him new ones. His "Struggle for Existence" is a commanding piece of work in conception and execution that rivals his earlier and now famous police court scene. This dean of Norwegian painting is further represented by several striking portraits and genre studies. But perhaps the most disturbing of these Northern revolutionaries is Edvard Munch, around whom hot discussion has raged for years. He is to Norwegian art what Ibsen was to Norwegian literature, and he has met with a similar opposition in his own country while being accepted abroad as one of the most forceful and original painteres of modern times. He is represented here by an interesting group of paintings and a large collection of lithographs. Scarcely less radical and disputed is the art of Henrik Lund, one of the most brilliant painters of the younger generation, whose portraits, figure pieces and landscapes are among the most virile productions of latter-day Norwegian art. Belonging to this group of artistic rebels are Kavli, Per Debritz and the molder-painter Edvard Diriks and Thorolf Holmboe, who are here well represented. None of these, however,

are more characteristically Norwegian than Harold Sohlberg whose midsummer-night landscapes give the serene and mystic poetry of the far North in a manner unrivaled by his contemporaries. Space does not permit a more extended enumeration of the many other artists who compose this section except to note that it contains a large group of works by the late Fritz Thaulow and a number of interesting pieces of sculpture by the well-known sculptors, H. St. Lerche and Ingebrigt Vik.

Of all these foreign sections, the Hungarian will perhaps prove to be the most interesting and instructive to the student of art. It is the only foreign section that aims to give a survey of the general development of a nation's art from the beginning of the last century down to date, and in so doing it furnishes many surprises to those unacquainted with the evolution of Hungarian art. Not the least of these surprises will be the revelation made here that Munkacsy was a landscape painter of commanding power as well as a figure painter of international fame, and that, moreover, he was not the only notable figure of his time in Hungarian art. The noble landscapes of Paal, the figure and genre pieces of Lajos Bruck, the portraits and Hungarian peasant scenes of Lotz, and the distinguished art of Szinyei-Merse, reveal the very interesting fact that Hungarian art of the latter half of the last century does not rest upon the fame of Munkacsy alone. If the group of painters who then did honor to Hungary are little known outside of its boundaries, the artists who today glorify their national esthetic instinct are scarcely better known. The strongly designed, decorative art of Rippl-Ronai, the limpid, fluent impressionism of Csók, vivified by the Hungarian's natural sense of color, the beautiful, accomplished art of Vaszary and Ferenczy, the powerfully conceived and personal art of Kernstock and the clairvoyant magic of Bereny, is as yet unknown to the American public, no less than the sculptures of Beck Ö. Füllöp, of Femes-Beck, of Vedres and Simay, all of whom are represented in this collection.

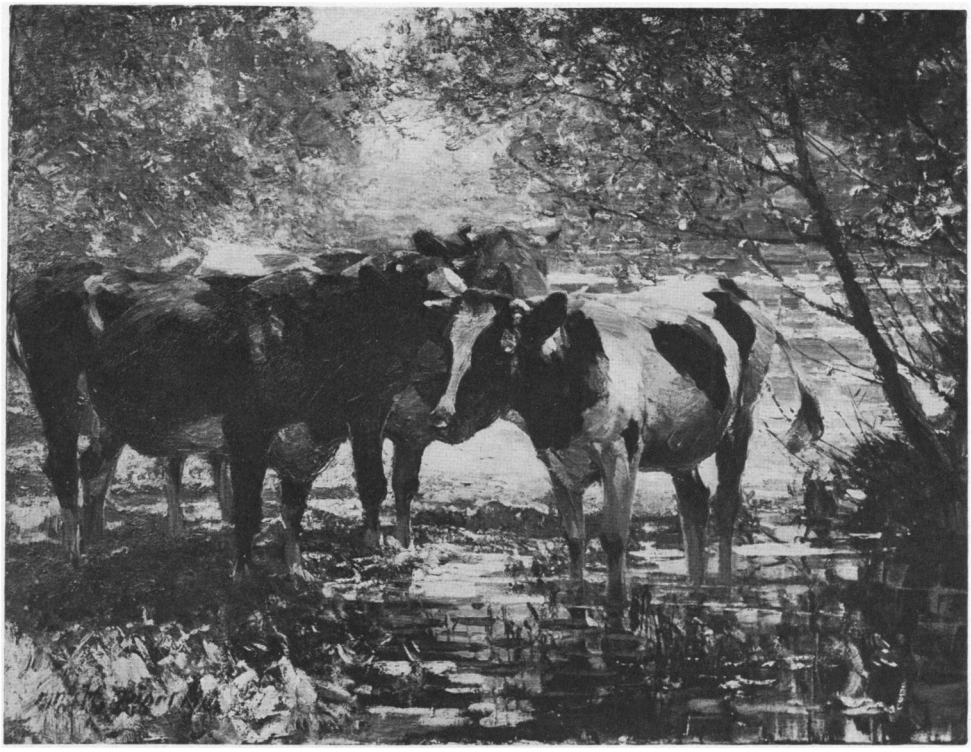
The Swedish Section is not only one of the best selected, but also one of the best presented sections in the whole exhibition. It gives an excellent idea of contemporary Swedish art which, with but few exceptions, is wholly modern, the product of a virile, colorful palette that finds full expression in the Lofoten landscapes of Boberg and the mountain landscapes of Helmer Osslund as well as in the portraits of Helmer Masolle, whose ultra-modern portrait of Professor H. Schuck is one of the most striking things in the exhibition. In contrast to these are the sober, delicately studied landscapes of Bergström and the serious, almost severely simple fjord scenes of the late Hesselbom, whose "My Country" is filled with the brooding, melancholic poetry of the far North, that finds an echo in the decorative fairy illustrations of Carl Larrson, whose personal charm of color and design is summed up in his large painting of an *a la fresco* luncheon "Among the White Birches." The subtle art of Schultzberg, the Fine Arts Commissioner of this section, is represented by a number of fine landscapes which are truer renderings of winter than the more pretentious canvases of Fjaestad, while in one or two instances being quite as decorative. Notable among these are the large decorative panels of Liljefors, whose "Swans" in full flight over the sea and his "Sea Eagles" of tawny color, combine something of modern impressionism in treatment with something of Japanese design in their composition. More frankly realistic than these are the winter sports of Backlund Celsing and the clever portraits of Osterman, while the decorative drawings by John Bauer introduced an exotic note into this otherwise frankly virile ensemble, which includes many really excellent pieces of sculpture, such as the imposing head of their great poet Strindberg, by K. Jern, and a number of fine tapestries from designs by Fjaestad.

The Netherlands Section represents the solid, conservative achievements of contemporary Dutch art, well expressed in the foggy winter landscape of Martinus Kramer; in the broadly painted, colorful, sunlit village view of C. Vreedenburg; in the busy dock scenes of Overbeck; in the veraciously rendered town views of Jan Willem Weissenbruch; in the humid, cloudy landscapes of Waning; in the

SUMMER NIGHT — FRANZ VON STUCK

GERMANY

delicate landscapes of Meyer, suffused with a silvery, violet mist; in the ably painted figure pieces of Maarel; in the truthfully observed moonlight landscapes of Wiggers; in the boldly executed still-life pieces of Bautz, whose palette has something of the juicy, rich color of Vollon. Emphasizing this underlying seriousness with a vigorous summariness of impression are the fine harbor views of Mastenbroek, the forthright portraits of the peasants of Katwyk by Piet van der Hem and Willy Sluiter, silhouetted sharply against the sky, and the closely observed views of Amsterdam by W. Witsen, the Fine Arts Commissioner of this section. These and others, such as the sympathetically rendered canal views of Nicolaas Bastert, the Israels-like interiors of Arend Hyner, the interesting acquarium studies of Dysselhof, the very fine town views of that acknowledged master, Breitner, the truthfully studied landscapes of Gorter and the fine, impressionistic figure studies of Isaac Israels, son of the late Josef Israels, serve to illustrate the essential character of present-day Dutch art. Of the older school of modern Dutch art, made famous in the last century, the late Blommers is here represented by two fairly characteristic examples of his well-known peasant genre, while the greatest of their contemporary



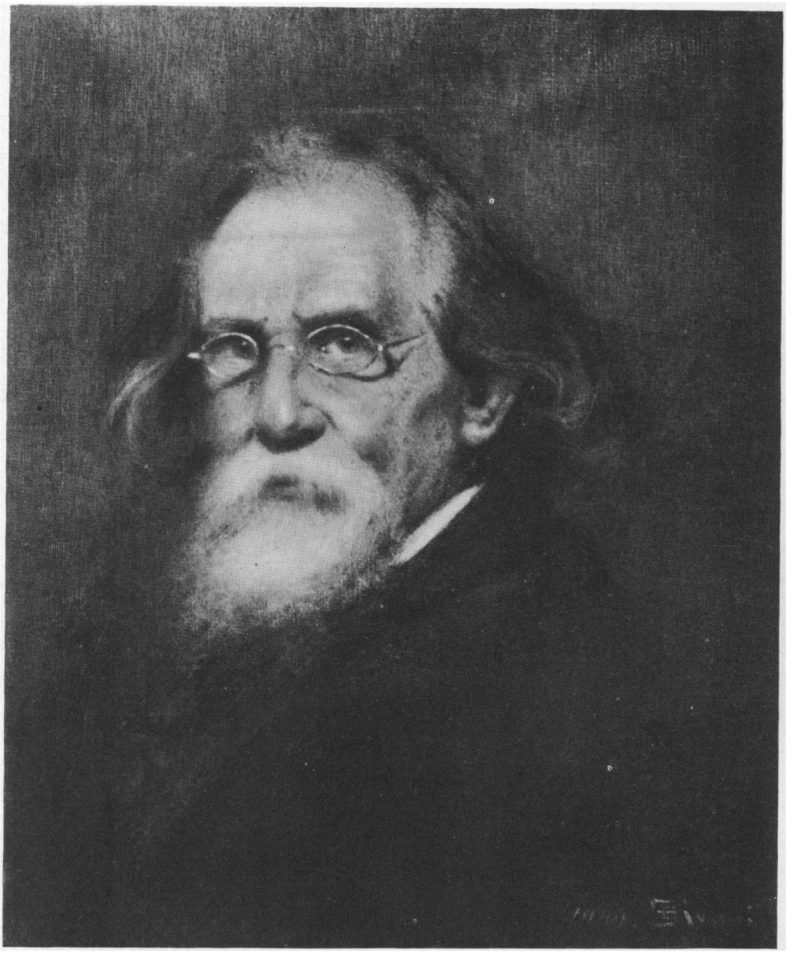
IN THE RHINE MEADOWS — HEINRICH VON ZUGEL

GERMAN

artists, Bauer, is represented by one oil, and several etchings which reveal something of his power in his special field. Some fifty-odd prints give a glimpse of the prevailing tendencies among the practitioners of the graphic arts in Holland, while a number of pieces of sculpture serve to call attention to the presence of this art.

The Portuguese Section emphasizes the comparatively conservative tendencies of Portuguese art, which appears to move along the academic traditions of good draughtsmanship. This is well exemplified in the scholarly work of Columbano, their foremost exponent of what is best in tradition. He is well represented by a group of portraits and small figure pieces that amply maintain his reputation for quality and sound craftsmanship, in which respect he carries off the honors in this section. There is no lack of color and of native subjects, variously illustrated by such paintings as that of "A Girl of Minho on Sunday," by Jose Salgado Veloso, or that of "A Country Home," by Artur Alves Cardoso, or the romantic, unconventional mode of life depicted by Jose Malhoa in "The Native Song," and the large, ambitiously conceived festa of Adriano de Sousa-Lopes, one of the youngest and ablest of the more modern school of art whose bright, sunlit color is in striking contrast to the staid and sober art of Columbano. Such paintings as that of "The Nightingale Veranda," by Jose Malhoa give a vivid, colorful impression of the gay, variegated life of the people, while "The Vintage" of Ernesto Ferreira Condeixa illustrates one of their most important activities. A case of beautiful laces and some sculpture further complete the impression made by the paintings.

The thirty-odd paintings by German artists exhibited here give little more than a glimpse of certain past and present tendencies in German art. In the dark, rich painting by Curt Agathe entitled "At the Spring," we find an echo of the old Munich school of art, which serves to emphasize the progress made by German



SELF PORTRAIT — EDUARDO SIVORI

ARGENTINE

art as compared with the silvery, vigorously painted cattle-piece by Zugel or with the light, highly keyed and broadly executed art of Putz shown here. The salutary influence of modern French art upon German art is shown in the colorful "Picnic in the Woods," by Heinrich Brune, while the point of departure from the old Munich school of painting to the newer manner is fairly well represented by the "Self Portrait" of Heinrich Knirr, which has all those virtues of thoroughness in workmanship and patience in observation that has made the modern German so heartily hated by his competitors. This is a commanding piece of work that will inevitably challenge debate by reason of its good qualities. "The Young Girl," by Watter Thor, no less able than the foregoing has the added virtue of not emphasizing its qualities. He has more of the art that conceals art and in this respect is even superior to the Putz, which it strongly resembles in manner and matter. This thoroughness and honesty of workmanship is further exemplified in the "Leimers Goat," by Richard Muller, whose myopic vision has presented a piece of photographic realism that almost vies with reality itself. The harbor view called "Clear Weather," by Ulrich Hubner is a good example of the open air school of painting that is invigorating German art, while the one example by Stuck hown here is in his characteristic vein both as to subject and treatment.